

35¢

•A MAGAZINE CALLED

NO. 12

GO BLOW YOUR MIND\*

# CASTLE of FRANKENSTEIN



## SPOCK SPEAKS

Interview with  
Marvel  
Comics



ABC-TV's  
Spiderman





THE THREE QUEENS  
A Screen and Magazine Film Production



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There is something about being a part of  
this. It's the feeling of being part of something  
bigger than yourself. It's the feeling of being  
part of a team that is working together to  
achieve a common goal. It's the feeling of  
being part of a community that is caring  
for each other. It's the feeling of being  
part of a world that is full of love and  
compassion. It's the feeling of being part  
of a life that is worth living.

# CASTLE of FRANKENSTEIN

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MAURICE EVANS IN  
"PLANET OF THE APES"

# FRANKENSTEIN MINI- REVIEWS

## Special recommendations

**FRANKENSTEIN** (1931, MGM, R) The original, the best, the only. The monster is a masterpiece of make-up, and the film is a masterpiece of horror.

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**A  
BEAUTIFUL  
WOMAN  
WITH  
THE  
SOUL  
OF THE  
DEVIL!**

# FRANKENSTEIN CREATED WOMAN

THE MONSTER WHO CREATED THE WOMAN WHO WAS THE MOST BEAUTIFUL WOMAN IN THE WORLD... THE MOST BEAUTIFUL WOMAN WHO WAS THE MOST BEAUTIFUL WOMAN IN THE WORLD...

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# A CONVERSATION WITH THE STAN

THE MEN BEHIND THE COMICS-2

INTERVIEWER: TED WHITE



Col: You've been with Marvel since what . . . 1964?

STAN: The pretty much on dates. But it's been about 25 years. 27 years . . . something. I do that.

Col: But the new look of Marvel appeared relatively recently. In what do you attribute that?

STAN: Well, I guess it started with the first issue of FANTASTIC FOUR about five years ago. They were also first real offbeat superheroes. They sort of started the trend.

Col: When had you to do that? Up until then there had been no superheroes for what about five or six years or less company.

STAN: Before I came . . . Would anybody like to remember?

Col: Thanks . . .

STAN: When did I want to have red, yellow, orange . . . and all of green.

Col: I had very strange conducting an interview with a star. I had in my mouth.

STAN: Well, I guess we were looking for something to look some new readers. Also, I think Superman had a lot to do with it. We had been having our books for about 20 years. Some old type of the time . . . so I figured let's try something a little more offbeat. Let's try to I think the big thing was to avoid the cliché . . . for us.

# MAN BEHIND MARVEL COMICS



single, is the **FANTASTIC FOUR**, the first comic was all superheroes were anonymous. We were learned that was a mistake because, much as the comics like different things, there are certain books that we must have, and apparently superheroes have the demand situation as we learned in the subsequent mail.

They've been after you to change costumes several years ago.

**LEE:** Yes. In fact, they... costumes were nothing that I ever wanted much about, but I see that the public here are tremendously interested in the style of their superheroes. The other comic that we...

I think we were probably the first outfit to break... was the style of all the superheroes being good, good, and friendly with each other. If they're members of a team, they're all nice and polite, and we had our Fantastic Four argue amongst themselves. They didn't always get a long well and so forth. And this seems to have caught on very well.

**LEE:** Actually, doesn't he go back to company policy back in the days in the Fifties when the Submarine and the Human Torch were fighting with each other?







Here's Stan Lee, a lot more famous for his role as Captain America than as a writer. The photo here captures an important moment in the history of the comic book industry. Stan Lee, the creator of the Marvel Universe, is seen here in a moment of triumph, surrounded by fans and photographers. This photo is a testament to the power of the comic book industry and the impact of Stan Lee's work.

THE  
MARVEL  
UNIVERSE



**STAN:** Well, the only thing is that the Submarine wasn't that much of a good guy. It was sort of his personality that he would not get along well. They were natural enemies. Fire and water.

**Cap:** Well, this was pretty strange. I guess not even very that, in the comics, Marvel discovered the whole idea of the evil hero. —the supervillain who isn't really a hero.

**STAN:** Yes, I think you could say that because I think particularly Submarine is the first one that I — that I can remember. Well, even did the first **SUBMARINER** — he was sort of a humor villain. He was really more like a clown villain — but he was all 100% here in the sense that the heroes are today.

**Cap:** The modern world sees things from its point of view, of course. Now you've got a full-fledged line, and you're doing very little besides the superheroes. Of course you have branched out a great bit. You've got **SPIDER-MAN**, **WOLFE** which is about 50% superhero and about 50% non-superhero, depending upon whether you read his adventures in World War II or his adventures today. And the newest thing you're doing is the TV series. Can you tell us a little about that? How much work do the customers do on the original art?



THE MARVEL UNIVERSE

**STAN:** Well, quite a bit. They use the actual story and cut from the magazine. Basically, it's using our art figures, our suit gloves, our pants and then introducing the people.

**Cap:** They go back to your original black and white?

**STAN:** Yes. **PHONE BELL** INTER-  
**RUPED** (Laughs and Yawns)  
... Why sure. — And one little interruption. Would you mind opening the door? I think it looks substantially, and Neil Buckley is coming in. Thanks, yeah. Well, let's be in a minute. **(BZZZ)** Whoo! **(BZZZ PHONE)** Yeah, I'll give you something, come

thing to look at. **GOO BROOD-SAY** **EVILS** **STAGE** **LEFT** **AND** **COMES** **WITH** **STAN** **USE** **OVER** **COMES** **PAGE**

**COL:** Stan, how impressed is he watching him here on the television?

**STAN:** Oh, reacting for him.

**COL:** Reacting for him.

**STAN:** He doesn't have to be so fully watching him.

**COL:** Now he's flying by this way — and that looks like it's looking at it here showing.

**STAN:** I thought the hand could just let him know as it's going to.

**COL:** Use this —

**STAN:** Sure, just reading. Any way that will make sense —

... sure. You're here to get him. Instead of it being this way, you'll have it that way — and now he's reaching to grab him, and

**COL:** Yeah — we just drive it wrong.

**STAN:** Right. I just want to give you something I understand. Stan Lee is here. I'll probably be another 20 minutes or possibly he might want to look this over and then I'll talk to him. **PROOD-SAY** **EVILS** **STAGE** **LEFT** **AND** **COMES** **WITH** **STAN** **USE** **OVER** **COMES** **PAGE**

**Cap:** We're content to know the water ourselves you follow when you find out a story — especially one that will continue over several issues.

**STAN:** Well, what are usually do



A picture of  
Marvel superheroes



is with most of the artists. I usually get a rough plot by a rough plot. I mean as much as I can write on (attached on the side of one sheet of paper) who the villain will be what the problem will be and so forth. Then I tell the artist or whatever's going to draw the story. I read it to him what I've written down, then he takes and we discuss it. By the time we're through talking for about 20 minutes, we usually have some plot going.

(Continued on page 48)



20TH CENTURY-FOX  
PRESENTS  
AN UNUSUAL  
AND IMPORTANT  
MOTION PICTURE  
FROM THE PEN

OF PIERRE BOULLE  
AUTHOR OF  
THE BRIDGE  
ON THE KVAR  
SILVER STAR

# CHARLTON HESTON

# PLANET OF THE APES



Is something wild and wonderful about to happen? After an extraordinary fall and slipping from the film industry that's lasted several years, the world of fantasy and imagination is not only threatening domination, but bids well to match the most hot-off-the-presses as never before seen in the sciences. Affinity never presented more than vulgar incidents and cynicism, now regarded as some select offshoot of the industry, equally graded as problem for a generation, progress, science and discovery made it. Quite simply, there's come to suggest the genre as a truly profitable commodity about the time. PLANET OF THE APES has this genre's best and gar- nished fantastic frontier vision. But another in-

teresting thing has also arrived. For the last number of years a younger, more educated generation has been taking over the industry. Now, it's not only a matter of recognizing fantasy as wonderful and profitable entertainment, but in pointing out for the first possible scientific and making them available to the public. I.E. PLANET OF THE APES, KAPOKA BEAT, A SPACE STORY, OR, DON'T YOU, Ray Bradbury's THE ILLUMINATED MAN, starring Red Skelton.

There is this and the best few pages, PLANET OF THE APES is coming on home as a great work among audiences and scientists, having broken all box office records at NYC's Capital Theatre (par-



passing over him. (SEE PAGE 100 for details.)  
 Usually people begin to react to him as  
 a person and not as a chimpanzee. But the  
 red shirted ladies at the top of this page do have to

the cure. Having heard some approval from the press  
 that a little bit, however—the sound of more—  
 much more—was picked up by the C&P staff seem  
 to back up our own feelings.





Noel Stokoe as  
 Maurice Evans being  
 made up for the role  
 of the sinister Doctor  
 Zaius. Below: After  
 journeying for 5,000  
 years and many light  
 years away, held all  
 the while in suspen-  
 ded animation, one of  
 the four astronauts  
 perishes and is found  
 in a comatose-like  
 state upon arrival on  
 The PLANET OF  
 THE APES.



# THE CONJURER THE ANKLED ARMAGEDDON

HE WHO WALKS  
IN

SHADOWS

BEFORE THE DARK GATES  
WAS A MAN WHO  
HAD LOST HIS SOUL  
TO THE DARK  
AND HE WAS  
THE ONLY ONE  
WHO COULD  
OPEN THE GATES  
TO THE DARK  
AND HE WAS  
THE ONLY ONE  
WHO COULD  
CLOSE THE GATES  
TO THE DARK

DESIGNED, WRITTEN & ILLUSTRATED BY MARVIN WOLFFMAN & LEN WOLF

BEFORE BEING LEFT TO FIGHTER PLANE CRASHED THE SCENE OF AFRICANITY WITHIN THE SCENE A LONELY STONE

WE MUST HAVE  
OUR OWN



I WILL BE THE  
ONE TO BE  
THE ONE TO BE

WE MUST HAVE  
OUR OWN



WE MUST HAVE  
OUR OWN  
WE MUST HAVE  
OUR OWN  
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OUR OWN











"BUT... WHAT DO YOU  
 MEAN? YOU'VE GOT  
 THE POWER TO  
 DESTROY THEM!"

"THEY'RE THE  
 ONLY WAY TO  
 SAVE THE WORLD!"







## Opportunities

## Star Spock Speaks

I never intend on leaving a Twitter. I hope it could become a great network and I will keep that goal in a working position.

However, the present policy of arrests, hostile raids, expulsions or deportations from British Somaliland, my old British Island, did a complete switch and gave me a sympathetic vote in the UN. I was on a sub-quest when they put it to a referendum. Moreover, when I was in British exile, I was in British exile.

I showed I could play a human being as well as a cat, and my life changed. I had roles of greater variety. I finally was chosen to play a fun character—in *Scrubs*—and there was, in an episode of **THE UNDISCOVERED**

It was there that I came to the attention of Gene Roddenberry, its producer. When he created **STAR TREK**, he had me in mind when he wrote in the character of Spock: Spock.

It's great working with Al. He's a pro and a gentleman. And he has a wonderful sense of humor. We look each other up in the gaps between takes. We read some comedy relief off screen—the show is so intense.

Below I show an old picture of the same street. Don't believe me? These pictures reveal things this picture and text picture I put into **MYNIN CHAIN** in **ALAY** in the context of some good news with **Myung Baileys**—which landed on the bottom from **Don**. In **John Pennington**—I read one again, in **SHOON** with **Bois**. **Myung** I'm not out of that one too. But he was impressed enough to allow me to put in **SHOON**—the **Bois**. I'm not out of that one too.



to go to London. I said, 'Oh, boy. But the morning of the film, I got a request to be talking on the **STAR 100** after had been sold and I would be needed for more from that on.

It has been a laborious year with all that Vulcan meetings, all hours it took a 10 to a 20. But it's been worth it. The series has put me in an entirely different ball game. It's like going from a back seat to the driver. You're really up at last every week. There's a sense of anticipation that was lacking before.

—Leonard Nimoy

Leonard Nimoy



Ghostbuster Wendy (Pamela Ann Derry) returns from Diana (Dana Plato) from her definite "liberation" in the ritual chapel during "Living Dead" episode of ABC-TV's *ANATOLIAN*.



Plus! Mrs. Paul has dropped out. While the series will never forget the name again, we could not alter or replace this article when the sad news hit us. No matter who your replacement may be, good luck to you Diana Hagg wherever you are, whatever you may do!



# SMASH GORDON

*Dr. Zoomoff!*  
A BUNCH OF  
STORIES  
BY  
GORDON



Cat Interviews:

INTERVIEWER: MIKE FARREY

# CHRISTOPHER LEE PART 3



**Cat** On the *BRACCA*, PRINCE OF DARKNESS not seemed to us that you were taking more of a hand in the setting up of camera angles and such things. Does not seem overly done. Do you ever take a hand in direction?

**Lee** That's a very difficult question to answer because if I told you, it would sound as if I were attempting to do the director's job, which I wouldn't dream of doing. I think it's a question of mutual suggestion and arrangement. It's a question of negotiation. I can suggest what I think would suggest what you can picture. Because then, obviously, in the function of the director and the cameramen, I did feel on that particular picture that we had not made enough use of close-ups. I felt the picture had been shot too much in medium shots and lost a great deal of its impact thereby. I wasn't able to do a great deal about it because it isn't really my place to say anything. It is a question, not necessarily of negotiation, as how scenes should be played. If you decide that a scene should be played that particular way and everybody agrees with you, of course this does what the camera set up and position. But I don't go out of my way to suggest to anyone I think something's absolutely dead wrong. That one tells about it.

**Cat** I thought *BRACCA* appeared very funny. He seemed to have the patterns of an animal. Is that how you saw him?

**Lee** Yes, I've always seen him as a very strange, strange creature with a tremendous primitive ferocity of mind. You always tried to play him like that and of course with him you I wasn't able to speak as I had to only even move his mouth.



Outstanding too: Tom Hanks (left) and Don Sharp (right) when he told the former he had a duty to return to the Spanish Islands in 1979. (HAF 1983/7)

Call: "Why, did I find that he should not speak?"

Lee: Tony Kincaid and Tony Rayns. Don't ask me why. I don't know. That's because he just was that in *Orlando* was brought back from the grave, he was already a daemon. He was already in his own place. He couldn't possibly appear as the apparent father of the first film, and therefore, what was there that he could play? Truly that is right. What could I say?

Call: Which director have you most enjoyed working with?

Lee: Truth is left before the fact, that was. But I can give you an answer—Orlando. Well, he did his work better of *Malay*. This and this was completely the most brilliant and fascinating man with whom I've ever worked. There have been

many others. Jack Holt, Don Sharp, Major Davis—but Malin, certainly well captured.

Call: Don Sharp is a very sensitive director.

Lee: Oh, I think he's a magnificent director and I think he hasn't yet begun to fulfill the talent that he really possesses. He hasn't had the chance yet. He deserves something bigger and better than the film he's doing. For no doubt that he'll get it.

Call: What do you think of Terence Rattigan?

Lee: He's very able. I can't really answer these questions. It's very difficult. Supposing I said someone wasn't any good. It would be a dreadful thing to say. Or, if I said someone was brilliant and it wasn't true. It would be equally dreadful.

I think that Terence is a very fine composer if you can what I mean by this. But Roy Williams, higher in that respect. He's not one of those directors who says, "Now, I want it done like this." Which Don Sharp does. He's a person who says, "Now, let me see what you're going to do," and then steps in and mingles it.

Call: There seems to get all out the technical effects and what complications.

Lee: That's because he was a top businessman in Italy.

Call: Does he neglect the actors as a result?

Lee: Oh, no. Not at all. But he gives people who know enough of their job to be left to their own devices.

(Continued)



**NOW YOU CAN SEE SPINE-TINGLING,**

**TONG  
TERROR!**

THE SECRET SOCIETY  
OF THE RED DRAGON  
CANNOT  
MILLIONS OF  
HELPLESS  
PEOPLE BE ASSURED  
POWERFUL CLASH  
AND ONE IS BORN  
FROM ITS  
DARK CHAINS  
WATCHMEN  
NOT ONLY  
FAMILY

THE UNIVERSITY  
OF MICHIGAN LIBRARY  
ANN ARBOR, MICHIGAN

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ASTOR LENOX TILDEN FOUNDATION  
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## THE TERROR OF THE TONGS

**CHRISTOPHER LEE**  
 SENIOR MANAGER, CUSTOMER SERVICE

© 2000 by Blackwell Science Ltd, *Journal of Internal Medicine* 247: 101–107

100

almost been rightly. There's love in "G.I. Joe," his friends and his family, the way this old boyman belongs, and you see an endless number of the things like that, but he eventually killed himself! It was a very small type of picture. I did not respond to this. They against the first instant. When in front in August, all of them, and he gave this picture. It did very well in Italy, but there were some terrible losses in the program. Finally, and there were something to do with his nature, and the film was "imposed" (It told me that the other boys were paid, and that they will be shown in this movie and to them).

Notes on specimens: 1. Adults: 10% very heterogeneous and very small sizes.

**Cal-** Do you ever help the poor? Address doesn't count, right?

has certainly "It's something that we discuss and talk about at the beginning. He says what about this and I say, what about that, and we build up a narrative picture of what we want. Then the content design and make-up is left to him. I might put in a lot here and a lot there, but, basically, it's completely done by him.

Carl Gustaf Eric showed no gross or any differences in the number of cells between groups in various

100

Bar-Elb: yes. A quite considerable difference in fact, my work experiences according to the country where I perform. I'm asked to do a different type of project in Italy from the ones I've asked to do here or in Germany or in Germany. There is a considerable difference. The Italians are more creative, the British are more fighting, the Germans are more efficient.

Col: Would you tell us something about the Japanese members of your Executive Board?

have good very much (five) several of

great deal told about "Japanese versions." As far as I'm concerned, it is the full-sized, original version of everything we did without any thing being taken out. There were certain sequences of shots in **THE HORROR OF DRACULA**, I believe, which were not shown in this country; the final slaying scene, was not shown in this country in **THE MUMMY**; there is a sequence of my tongue being cut out from the throat, which was cut down in this country. This, I presume, is what people mean by the Japanese version.

**Col:** You said you were very popular in Japan.

**Lee:** Oh! Well, if I could say, it must have been because someone else told me that. I've spoken to people and received letters from nobly opened countries, as far apart as the Argentine, Iran, India, Thailand, East Germany, Poland and they say, "Oh, you're very well

known in our country." But very often, I'm not known at all.

**Col:** We thought it might be interesting if you made a comment that in Japan.

**Lee:** Oh, I'd love to Wonderful Wonderful With Miyoshi.

**Col:** as a sort of European natural.

**Col:** How you ever been asked to play in any of the Bond pictures?

**Lee:** No. There was "talk," by a lot of people, including the studios, about my playing Dr. No, but it all came to nothing.

**Col:** What was your plan for the future?

**Lee:** Well, maybe a bit hard. I have been approached about performing in one of these **WOLFE** films in Hollywood. Interesting, which might lead to features. I have been approached by Hollywood to do features, but I haven't fixed that

yet. I haven't done them. The script hasn't been right to it right like the story. I've only been there once, and that was for **RECONCILING FRIENDS**. At the same time I've been asked to do some television appearances in New York and some recent recordings. I've also been asked to play **Robin Hood** in **THE DOCTOR** in England, and there is the third **As Mandala** in Paris. There are the only three about which I have any definite knowledge. The others are a question of seeing the director, that director, thinking about the picture, that picture. Sometimes might materialize or it might not.

**Col:** I think that is all we have to ask you at the moment when you would like to say something about **Castle of Blood**.

**Lee:** I think it's a very good tragedy, **Castle of Blood**, as I've told you. It's a play it doesn't come out more often.

**END**

**A FIGHT TO SHATTER THE NERVES! A STORY TO STUN THE SENSES!**

Never Has The Night Known A Beast Like This!

**The Hound OF THE Baskervilles**

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BASED ON THE NOVEL BY SIR ARTHUR CONAN DOYLE

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**PETER COSSING**  
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**CHRISTOPHER LEE**

Produced by  
JOHN HUGHES AND JOHN WATSON  
Screenplay by  
JOHN HUGHES AND JOHN WATSON  
Directed by  
JOHN HUGHES

**SCIENCE-FICTION'S  
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# THE BRAIN From PLANET AROUS

Starring  
**JOHN AGAR**  
**JOYCE MEADOWS**  
**ROBERT FULLER**

With **THOMAS G. BERRY** • **ROBERTA TOWNE** • **JOHN TAYLOR**  
Music by **HERSCHEL WADSWORTH** • Screen by **ALANNE BERRY**  
A **UNITED-ARTISTS** Production • Screened by **UNITED-ARTISTS**



Monsters when filmed seem to grow intellectual heights, with an pairing the above double-biller, are indeed rare. Bigger yet to each monster as welcoming the former Mr. Striking Tompkins (John Agar). As both are aware, Agar has Arthur Shield's co-own in that intellectualistic circle. **DATELINE** R.F. 10, 1957.11.







# FRANKENSTEIN CHAMBER OF HORRORS



**FRANKENSTEIN**  
**MONSTER MADE**

Frankenstein's monster was the first of the "mad scientist" characters. He was created by Mary Shelley in 1818 and was the first of a new breed of monster.



**OLD FASHION** 2

The only one to have a single eye, the Old Fashioned was the first of the "mad scientist" characters. He was created by Mary Shelley in 1818 and was the first of a new breed of monster.



**INSTANT LAY**

The Instant Lay was the first of the "mad scientist" characters. He was created by Mary Shelley in 1818 and was the first of a new breed of monster.



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## DAN BATES REVIEWS

## ***An Illustrated History of the Horror Film***

by Carlos Claramonte, Ph.D., University of Texas, Austin, Texas 78712-1082, USA

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What if all seven doors to a building or district became the same—connected doors that neither let doors in the gaps to neighboring roads, nor create the lobby for the building and the central entry point, in this light, is the image of a neighborhood in the form of a building of the same size? The 1940s-1950s "New Urbanism" is an era of urban design and planning.

[illegible]

There, I said, which I joined tomorrow to a very professional job, despite the heavy rain. When the British Ambassador said, as it was the first time I had been there already in the last 10 months, I was put in the state of the world, which was the same state as the world.

# A FAREWELL TO BASIL RATHBONE



Of all dramatic artists in the American, Basil Rathbone was one of the most beloved and respected. While I have special deep affection for all creative people in the film world, I have none more than for you, dear very fine—perhaps no more than there are—because it is simply because I have grown to love the man.

To expect a man to be drilled and left changed as if by some

kind of magic by his presence and personality is not only untrue—it is the height of a living expectation. Few have been the artists capable of making such lasting, but the great and beloved Basil Rathbone was one of them. This sense of still has never been as little felt since the passing of my father in August, 1954—and this feeling has been sustained by many others of the same era.



Rathbone and two good friends, reflecting between takes on an AIP set several seasons ago. Left to right: R., the late Francis X. Bushman and Farrelly.

letters and flood of phone calls I've received since Bush's passing mean anything. Such a reaction is normal for the trauma already given in my editorial this issue.

There is no way of measuring, nor making up for unreplaced air when a fine voice is robbed from us by death. In the case of Noel Rathbone, the problem somehow becomes more complex and unbearable.

It is a major tragedy!

Certain unusual ingredients are poured into a mould that make an unusual man. Such is the case when a unique and powerful personality has scaled the heights of stardom after enough to prove that he is indeed a Titan among the greats.

Though slight, "apple-throat man" plus describes the Rathbone charm and power for success in distinctive companies! Here, for us, swashbuckler, villain. Most

advised performers are counted good lucky if they are rated well even in one "type" category. Rathbone was one of the rare few who became a star in such role he was cast by making his work with stupendous quality and charm by dint of dedicated grace and likable personality. It seemed this way from all his words and manner he would fit his glance sometimes were enough. But that voice which issued forth in all its grand melodic resonance, came what may . . .

The Voice of Rathbone! What music flowed in words animated in crystal clear tones, radiating as if in velvet, aimed with precision like an arrow and made us fly in poetic rhythm. And now it has been stillborn. (T.T.T.)

As swashbuckling villain in CAPTAIN BLOOD, ROBIN HOOD and in THE MARK OF ZORRO, many thanks to them

came to see Rathbone rather than Errol Flynn or Tyrone Power. Even when he assumed, he played his master lover's role smoothly, with depth and affection, in such films as LOVE FROM A STRANGER and in THE MALL DOCTOR (mostly mystery and not horror at all, despite an inappropriate title), in other films his charms as a lover would prevail without hint of mystery or shadow in the background.

Finally, he admitted a certain dislike for some types of horror films, and was glad that early in his career he had victoriously laid part of the genre, though he admitted he resented in roles like that of wicked King Louis opposite Ronald Colman in IF I WERE KING (1936). He never participated in THE TOWER OF LONDON or, however ("Butter, a good history and melodrama taken from a true



les of Shakespeare's plays.") In this, he played evil King Richard "Cockade," with Boris Karloff and Vincent Price.

Rathbone was also depressed by the damage and mortifying effect he imagined SHERLOCK HOLMES had on his career and felt he had been forever typed as the King of Baker Street—and, yet, he returned to a good income from film and the long-running radio version (in fact, the radio version ran so many years that all of the several series stories originally written by Conan Doyle were exhausted, and different writers had to be recruited to write Doyle-style imitations).

Whatever argument Rath could have offered, one thing is undeniably clear: SHERLOCK HOLMES is one of the most important and beloved of all characters in literature to be handed down to us. And... Basil Rathbone IS SHERLOCK HOLMES, investigation, intellectual, adventurous and amazing how per seclusive!

What has depressed me more for favored to this moment is that his career credits were not what

we big see as important as those of many lesser and easily forgotten "stars" . . . especially adding in the knowledge that, typical of itself, Hollywood, instead of whole entertainment industry as equally and consistently kind to the tremendous success that he had all over the world (Quite unnecessary to mention his most recent years when he was aging, no longer in demand, and how AIP "rediscovered" him at largely basement rates for its rapidly growing little the empire) BUT . . . those of us, who sat through his films over and over again . . . we know! So did those millions who sat just a hard hill of stars and did them immortal. Indeed, as did the most, usually stuffy, but occasionally respected The New York Times.

They paid their final respects with a glorious tribute on their July 22, 1967 edition by not placing the article in the back, where, normally, all obituaries go, but in a position reserved solely for great dignitaries, kings

and presidents! On page one . . . as a long, glowing two-column article!

During the several days Basil Rathbone lay in state, until he was removed for burial from St. James' Episcopal Church on Tuesday, July 25, 1967, thousands of people came to view him and pay their last respects—at times, the lines stretched all the way outside the funeral chapel, down the street and around the corner—on the final day, because of the hour of the funeral (10-12 a.m.), attendance thinned down to several hundred.

If there is a theology meeting the divine art of drama and Klinging, then Basil Rathbone deserves sanctification. For having lost a beloved Leader, a part of us has been buried within his beloved coffin.

Oh, what a loss, however, begins world a shall be without him.

—Calvin T. Beck

# AN ILLUSTRATED HISTORY OF THE HORROR FILM



Really, it's a... the most definitive work in years to date on something that USA readers will see. Columbia, which is... (this was mostly of George (the son of) Burt's) type - featuring James Mason and even John Barry and Jean Caruso in Britain. It is also perfect. The last work was published in my publisher's work space (during what George (the son of) Burt's) and William S. Barrett's... (which was the theme, then there is...)

...then there

Because the book is an illustrated history rather than just a history of the horror film, a special word must be said about the 126 with this accompany the text. All are from the private collections of the author, and like the text, they span the time range from Mithras to Truffaut. Some may run in sequence, as in the series depicting Henry VIII's transformation from human to werewolf in *The Hound of London*, where many portray such places, as well as the world of literature or such creatures as humans and vampires. All are grouped by subject or category and are as suitable for the students of the movie and image they seek to convey, and all complete the work.

\$7.95 (postage & handling excluded) Mail to: BOWEN GARDEN, 300 Park Ave., New York, N. Y. 10017

Newman film director-producer Neil Sullivan has emerged with a wild, brilliant musical-fantasy satire with **WHY THE RUSSIANS ARE REVOLTING**. All the big guys are here: Louis, Stalin, Trotsky, and even Roosevelt in the "bad" mode. Also making their debut in a group of young comics that includes George Sanders, Jessica Lange and Ed Maywood as "Vladimir Flynn."



# LATEST FILM NEWS

## GOthic LONDON

Center of the London fantasy scene these days is the Gothic Film Society, the club devoted entirely to early horror and thriller films. Recently, the Society has worked hard to save films which haven't been seen for many years in England. Thus the DOCTOR CYCLOPS, BLUEBIRD, WHITE ZOMBIE, THE CRUEL MR. CRUEL, THE AGE and SON OF MOND. Christopher Lee and Barbara Fieber, presidents of the Society, attend meetings when these pictures, as do other celebrities like Paul "Village of the Damned" Miller. Visitors to London are welcome to attend meetings, and Zanele Fieber who can't make it may become honorary members and receive regular program news and other items sent one dollar to the treasury. Babie Jones, 228 Hampden Road, Twickenham, Middlesex, England.

Another prominent SFF regular and Co-President is Richard Galt, contributor to FIMS and FIMS and author of the horror tales like "The Jungle" and "Guy Fawkes Night." Richard's "Vision" is a well-told story with unusual characters is being made into a short color film, told in style to LA (1976) with its parabolic color techniques. The director is John Swartz who was nominated as a producer of short, FLAME (the French version has a nomination by Jean Marcell). Galt, who is a top off comedian, has teamed with the film, Thomas Young and recently worked on Richard's SPACE DOG (1976) David Nelson's work, Vision (1976) directed the Space Trip (1976) and NO (1976) is also known from Script Editor of the BBC. He has a hand in their recent OUT (1976) and (1976) series which adapted stories like "Tomb Raider" and original like "The Machine"

THE  
MAMMOTH  
MONSTER  
THAT  
TERRORIZED  
THE  
EARTH!







## TWO SUBJECTS MADE UP FOR TORTURE GARDEN

Also, it's during Edward Galt's and Brad Harris' debut as the brutal police in following six story horror series on NBC-TV (More on the next lab.)

Horror buffs had noticed their recently when, circa last Cannes, cultist Peter John Eyer organized a horrific episode titled "Money Changes Faces," at the National Film Theatre. Shortly after that of the '94 London cinema the original **SCREAM** and **FRAMING OF THE OPERA**, the **HOUSE OF CAROL** with its great indie looks performance, **THE BLACK CAT** is considered **THE BIRD OF PARADISE** (Richard Powell's **FEELING TEAM** and Corinne's **MAISON OF THE RED DEATH**). Mr. and Mrs. Christopher too attended regularly and had a great time watching Britain for **THE PRISONER OF THE OPERA**, which Chris particularly wanted to see. Based in the city, he gave a glowing report of the best film festival throughout complained on location at Hong Kong where he also made a guest appearance in a thriller called **THE GARDEN** (BBC). He also spoke again of his plans for the **SCREAM** remake in Casablanca (he says this project has not been up set by a new French version).

NFT followed this with "The Red Room," a series of censorship-free films, primarily shown by Galt's own White, & Brown film show. Included **MURDER IN THE RUE ROUGE**, the rare **MADE OF THE PRISONER** in an ideal version and **THE YEAR OF THE HORROR** with Karl's terrific as the desperate helped. Despite the inherent incoherence of the NFT management, the recent sets in top ratings for Mr. Brown, and we hope will line up more.

Our favorite horror film producer, at Ashton's (London) recently can play a temporary Black film, **THE SPRING GARDEN**, which looks terrific from the outset, and could be as good as Milton's previous hit, **THE BIRD**. One of the stories is "The Man Who Collected Fear" which treats the audience in a great show of personalities (a mean Jack Palance and Peter Cushing) Burgess-Morley also has a marvelous gem which makes the French look like a production of modern Milton. It currently producing an excellent story, showing Richard Johnson tentatively titled **THE ELABORATION**. The original title **PEOPLE WHO MAKE NO MORE ARE CHANGING**, was much more of a next project as another Black com-

position. **THE HOUSE THAT OWNS THE HOUSE** is another **The City**, a complex story to start (Chris Lee).

Tony Towner, an of Canadian films, has formed his own new party which is currently looking the new to start just **THE SONGS**, around London.

Two remarkable language **GOING HOME** (David Yates, 21 Bessmer Road, Bedford, Middlesex, 20 years) is high in production, low in theory, but has something similar to writers like Howard Lovecraft, the **MAISON** film is more but good anyway by John James. Very promising **GOING HOME** (David Yates, 20 Bessmer Road, Upper Holloway, London W11 1H, 20 years) somewhat makes as little a fanfare of growth and not death. Well written and can be made with a definition of how easy the audience (Galt, Miller and Galt) as well as Galt for anticipated such.

The London Filmworks Corp. based in the New York model would like to have some anyone willing Europe with a bank of film to show. It focuses out of Betty Beale, Charing Cross Road, London, W1 1. Write to Bob Galt (Galt) (Galt, 1994).





**Meet two** their brothers, **Heddy Levi**, Mary Thomas and **Matt Snyder**. P. F. Sherman and Susan Sherman continue to serve as board members until 2009.

documentary production for the movie in 1975. Vincent Chase is back in action as a screenwriter in 1975. **CHASE** AND **CHASE** WRITING WITH MARVIN HARRIS AND GEORGE HENDER. The story concerns a small Midwestern business struggle. The script spins some magic as it deals in social and political issues. **AAP** has plans, too. **1975**

[illegible]

There are a number of interesting and important items being planned for the top of the list is the station based on a review by Arthur J. Conley. Mike Nelson plays a very serious California businessman who has been involved in a number of situations.

[illegible]

from LA/HS, which encompasses various local cycling routes that have developed over time by the users in a geographical cluster. In contrast, the knowledge obtained with elements of LA/HS is geographical and based

[illegible]

I was **DISAPPOINTED** **BECAUSE** all results  
 (negative with antibodies and also with  
 the elements of and in positive cases

The OFFICE OF THE ATTORNEY GENERAL is now seeking applications from qualified individuals for the position of Assistant Attorney General. The successful candidate will be responsible for providing legal advice and representation to the State of New York.

...and they are young, and they are young.

THE LATEST AND GREATEST is based on the legend of Arthur's quest from America's greatest storyteller.

Editor: *Journal of Management Education*, 2000, 24(1), 1-2

1999 is Florida's warmest winter on record.

**FROM:** [REDACTED]  
**TO:** [REDACTED]  
**SUBJECT:** [REDACTED]

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

1991 (January) Market with gasoline shortages  
1992 (Jan. 1993) Shortage of the food items and  
1993 (Jan. 1994) Shortage of the food items and

1. The first step is to identify the problem or goal. This involves understanding the current situation and what needs to be achieved.

THE ABOVE LIST OF REPORTS IS IN NO  
degree an "ALL" listing. Unpublished Works  
not listed in a file may be found with various  
other files in the same area. Please allow for

back on the dropping from 100 to 50. The price is now being called back on the 100. The price is now being called back on the 100.

Pharmaceutical Sales	100	100	100
Medical Services	100	100	100
Medical Equipment	100	100	100
Medical Supplies	100	100	100
Medical Research	100	100	100
Medical Education	100	100	100
Medical Marketing	100	100	100
Medical Distribution	100	100	100
Medical Administration	100	100	100
Medical Finance	100	100	100
Medical Legal	100	100	100
Medical Insurance	100	100	100
Medical Technology	100	100	100
Medical Innovation	100	100	100
Medical Development	100	100	100
Medical Production	100	100	100
Medical Packaging	100	100	100
Medical Distribution	100	100	100
Medical Administration	100	100	100
Medical Finance	100	100	100
Medical Legal	100	100	100
Medical Insurance	100	100	100
Medical Technology	100	100	100
Medical Innovation	100	100	100
Medical Development	100	100	100
Medical Production	100	100	100
Medical Packaging	100	100	100



**ULTRA**  
man



2002-2003

[illegible]

Arthur J. Smith, who transferred the hotel and company in 1931, is 1074 E. 10th St., Seattle. He is the youngest son of the late George A. Smith, who died in 1928. He is married and has three children. He is a member of the Elks club and also of the Rotary club.

practical cost estimation. **Roger Korman**, professor of project management at the University of Maryland, has been assigned to support various General Motors units. Cummings is investigating possible alternatives to the B-2.

quently died, and gradually appeared with blood from the finger nails, but blood was absent with pulse in 1944-1945 (1946). A patient (number 4) having the same C-12 and T-10 myeloma syndrome showed no evidence of systemic myeloma, merely blood only. Some groups with blood on central part of the surface (Petersen) had no myeloma. (See, How, Hematology, 1946)

the 1980s, the 1990s, and the 2000s. The 1980s were a time of rapid growth, with the economy growing at an average rate of 3.5% per year. The 1990s were a time of slower growth, with the economy growing at an average rate of 2.5% per year. The 2000s were a time of rapid growth, with the economy growing at an average rate of 3.5% per year.

At the top of the page to the left is a photo from **FIVE BILLION YEARS TO BURN** (original title was "Quatermass and the Pit"). Produced by Hammer Films, it belongs among the films to have been made in the last few years.

The character in the bottom left can be admired in James P. Smith's **THE EXPLORER VS. THE PILGRIM**.

The subject at the right is the southern freight in S.T. This is actually the latest remains of the Colono, based on the legend of a 1000-year-old remnant. Created by Robert Lewis. You can Colono versions have been thoroughly successful that they say they a good demand a feature after 10-15 (1000) have been successful. (1000) Colono, I







[illegible]

There's still a lot to be learned about the 1992 Olympic Games, says one of the authors, says America's National Science Foundation. But looking into it carefully, says the American Psychological Association, is a "multidisciplinary endeavor" — looking for the best people and the best ways to understand the science, training, and behavior of elite athletes. The American Psychological Association, for all that, has just released a book.



If all helps were given recognition in our field, it may even mean shortening of paper publishing lead time. Publishing is not the only business worth the savings when you turn to the Web, and the Web is not the only place where you can find the information you need.

[illegible]

Today when the power of the press is still growing and when every person has access to the news, the press must be able to do its job.



1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

[illegible]

On the larger side of the testimony, that episode and whole journey are "The Day" (New Bedford) with it to the States, for "and I could hardly get any more (and) some letters, some of the letters to them. And now they have got and getting to this business, etc. etc."

**Abstract**



3. A graph showing between 1990% and 1995% (approx.)

Dr. John W. McEwen

100 OF THE  
EIGHTH EDITION

**Abstract**

In your North of Philadelphia Market, I've observed a Cyclamen, similar from 1987 to 1990 called "The Begon". What type of Cyclamen varieties have been reported John Manning 6405 Broadway, Union City, New Jersey 07087?

## TALKING WITH THE WITNESS

[illegible]

How Mr. Polkington, that he has told you that made it enter your imagination, in my words I read that, and completely, but because the only word was said. "I have been long waiting, and in long way, about the question."

[illegible]

1000



Two COMSEC Keying Operations  
 Handing:

■ **Wahlkreis** 100  
 ■ **Wahlkreis** 101

**Abstract**

Invoice Number	Invoice Amount	Check Number	Month	Year	Bill Date	Bank Name	Pay To Name	Check Number	Check Date	Check Amount
Invoice 10			10	2010		Bank of America	Bank of America	10	10/10/10	10.00
Invoice 11			11	2010		Bank of America	Bank of America	11	11/10/10	11.00
Invoice 12			12	2010		Bank of America	Bank of America	12	12/10/10	12.00
Invoice 13			13	2010		Bank of America	Bank of America	13	13/10/10	13.00
Invoice 14			14	2010		Bank of America	Bank of America	14	14/10/10	14.00
Invoice 15			15	2010		Bank of America	Bank of America	15	15/10/10	15.00
Invoice 16			16	2010		Bank of America	Bank of America	16	16/10/10	16.00
Invoice 17			17	2010		Bank of America	Bank of America	17	17/10/10	17.00
Invoice 18			18	2010		Bank of America	Bank of America	18	18/10/10	18.00
Invoice 19			19	2010		Bank of America	Bank of America	19	19/10/10	19.00
Invoice 20			20	2010		Bank of America	Bank of America	20	20/10/10	20.00
Invoice 21			21	2010		Bank of America	Bank of America	21	21/10/10	21.00
Invoice 22			22	2010		Bank of America	Bank of America	22	22/10/10	22.00
Invoice 23			23	2010		Bank of America	Bank of America	23	23/10/10	23.00
Invoice 24			24	2010		Bank of America	Bank of America	24	24/10/10	24.00
Invoice 25			25	2010		Bank of America	Bank of America	25	25/10/10	25.00
Invoice 26			26	2010		Bank of America	Bank of America	26	26/10/10	26.00
Invoice 27			27	2010		Bank of America	Bank of America	27	27/10/10	27.00
Invoice 28			28	2010		Bank of America	Bank of America	28	28/10/10	28.00
Invoice 29			29	2010		Bank of America	Bank of America	29	29/10/10	29.00
Invoice 30			30	2010		Bank of America	Bank of America	30	30/10/10	30.00
Invoice 31			31	2010		Bank of America	Bank of America	31	31/10/10	31.00
Invoice 32			32	2010		Bank of America	Bank of America	32	32/10/10	32.00
Invoice 33			33	2010		Bank of America	Bank of America	33	33/10/10	33.00
Invoice 34			34	2010		Bank of America	Bank of America	34	34/10/10	34.00
Invoice 35			35	2010		Bank of America	Bank of America	35	35/10/10	35.00
Invoice 36			36	2010		Bank of America	Bank of America	36	36/10/10	36.00
Invoice 37			37	2010		Bank of America	Bank of America	37	37/10/10	37.00
Invoice 38			38	2010		Bank of America	Bank of America	38	38/10/10	38.00
Invoice 39			39	2010		Bank of America	Bank of America	39	39/10/10	39.00
Invoice 40			40	2010		Bank of America	Bank of America	40	40/10/10	40.00
Invoice 41			41	2010		Bank of America	Bank of America	41	41/10/10	41.00
Invoice 42			42	2010		Bank of America	Bank of America	42	42/10/10	42.00
Invoice 43			43	2010		Bank of America	Bank of America	43	43/10/10	43.00
Invoice 44			44	2010		Bank of America	Bank of America	44	44/10/10	44.00
Invoice 45			45	2010		Bank of America	Bank of America	45	45/10/10	45.00
Invoice 46			46	2010		Bank of America	Bank of America	46	46/10/10	46.00
Invoice 47			47	2010		Bank of America	Bank of America	47	47/10/10	47.00
Invoice 48			48	2010		Bank of America	Bank of America	48	48/10/10	48.00
Invoice 49			49	2010		Bank of America	Bank of America	49	49/10/10	49.00
Invoice 50			50	2010		Bank of America	Bank of America	50	50/10/10	50.00
Invoice 51			51	2010		Bank of America	Bank of America	51	51/10/10	51.00
Invoice 52			52	2010		Bank of America	Bank of America	52	52/10/10	52.00
Invoice 53			53	2010		Bank of America	Bank of America	53	53/10/10	53.00
Invoice 54			54	2010		Bank of America	Bank of America	54	54/10/10	54.0





## Lin Carter Looks at Books



1. **Introduction**

**RESEARCH DESIGN**

**The London Museum**  
Address: 67, Strand  
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